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CBC Brief Ignores Theatre TV

Asserts Control Over Medium And Makes No Exceptions

The position of the Canadian Broadcasting Corporation in relation to theatre television, over which it has authority, was not referred to in its voluminous brief before the Royal Commission, presented by its chairman, A. Davidson Dunton. Nor did it give any inkling of the existence of another government body with a natural connection to television — the National Film Board.

Much of the future economy of Canadian movie theatres and studios will be under the nominal control of the CBC when television reshapes their present activities — if, as its brief asserts, "Television is, of course, governed as fully as is sound broadcasting by the Canadian Broadcasting Act, 1936. Powers of the na-

(Continued on Page 3)

Adult Ass'n Slant On Canada TV

Television development in Canada should be supervised by a public corporation reporting directly to parliament — but not necessarily under government control, officials of the Canadian Association for Adult Education told the Royal Commission in Ottawa last week.

Four representatives of the Association appeared following the presentation of a 30,000-word brief. They urged that Ottawa make funds available now for TV development and said that USA handling of TV by private resources was "far from reassuring."

More Pix Houses Opened Recently

A number of new theatres opened in Canada recently, maintaining the rapid pace established in the early part of the summer and bringing the total to within threatening distance of the previous all-time high set in 1947. Of the standard-type the-

(Continued on Page 8)

Canadian Shorts Reach Big Time

Contention of Canadian producers that they can make theatrical short subjects deserving of screen time anywhere on merit alone has been proved by the reception of such films and the request for more of them by USA and Canadian distributors. In

(Continued on Page 3)

Chicago Meeting Big Step Forward

Canadian observers, returned from the two-day public relations Conference in Chicago of the motion picture industry's top executives, agreed that an unprecedented step toward improvement of relations within the industry and with the general

(Continued on Page 8)

Astral 'Peg Office

Winnipeg office of Astral Films has been moved to the Cinema Centre on Colony Street.

In 'Broderick Story'

Robert Ryan will have the title role in RKO's The Johnny Broderick Story.

NFB 'Monopoly' Silly, Answers McLean

"Absolute nonsense" is how Ross McLean, Government Film Commissioner, described the suggestion of the Ottawa Journal that granting the National Film Board corporate status, as requested in its Royal Commission brief, would result in "the establishment of a form of monopoly in the film business in Canada, analagous to that enjoyed by the CBC in the radio field."

In an editorial headed "Government Film Monopoly?" the Journal called the NFB request for corporate status the first "real surprise" of the hearings. The government, it said, "has invaded many spheres of private

(Continued on Page 3)

'Smiler With A Gun'

RKO has bought "Smiler With a Gun," an original story by Frank Fenton and Jack Leonard, who will also do the screenplay.

Another NFB Short Wins Festival Prize

Three international awards have been won by the National Film Board within a week. Latest prize was a first in the short subject class at the recent Venice Film Festival for the production, Chant Jeunesse. Picture features the Leslie Bell Singers and was released to Canadian theatres as part of the Canada Carries On series under the title, It's Fun to Sing.

Earlier winners were Hen Hop and Fiddle-de-Dee, considered best at the Brussels Festival.

EDITORIAL OPINION

Why No Canadian TV Committee?

If they take our advice, the Motion Picture Theatres Association of Ontario, the National Committee of Motion Picture Exhibitors Associations of Canada and the Canadian Motion Picture Distributors Association will get a television committee together in a hurry. The sleepiness of segments of the Canadian moving picture industry in connection with TV is amazing when compared with the USA industry. Across the line the Motion Picture Association of America has asked the Federal Communications Commission to hold hearings for the purpose of reserving and allocating high-frequency channels for theatre television service. Its members also applied individually. The MPAA has a TV committee to largely "keep abreast of all television developments.

Not long ago the Theatre Owners of America became a member of the Society of Motion Picture Engineers, which became the Society of Motion Picture and Television Engineers, and representatives of both bodies met to explore newly-developed fields of mutual interest.

In Canada Famous Players seems the only company alive to TV, theatre and otherwise. It has applied for a broadcasting license, although Odeon is watching what happens.

Wouldn't you think the situation in both Britain and the USA would cause Canadian exhibitors to set up a

(Continued on Page 6)

PATRONS 'CHARGE IT' AT NJ DRIVE-IN

Patrons of the Woodbridge Drive-in, NJ, can now open a charge account by merely identifying themselves and obtaining a credit book. The operators, Walter Reade Theatres, do not require co-signers, check-ups or extra charges and do not bill the customer but trust him to pay within a reasonable time. Service may be extended to other units.

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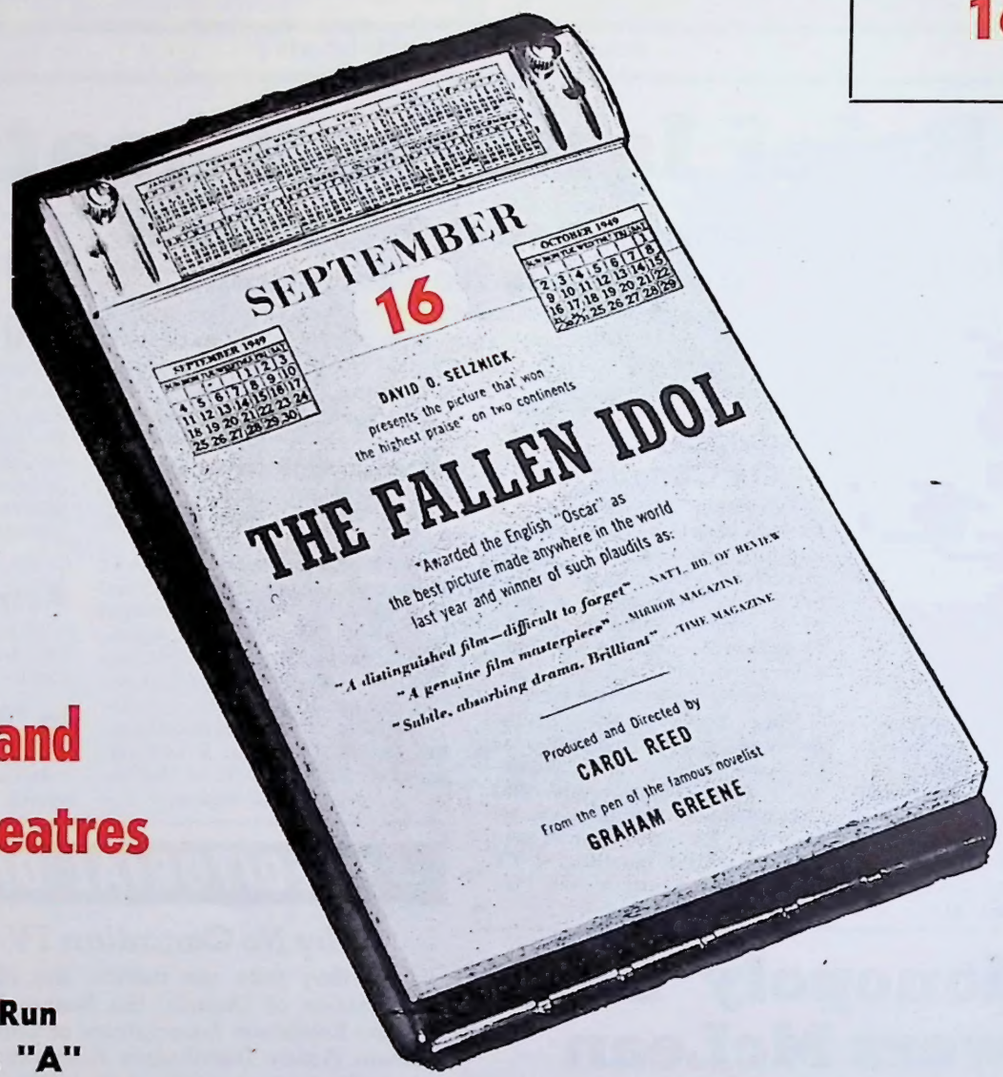
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16
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"An absolutely staggering performance
by an 8-year-old" —Life Magazine

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(SARO)

CANADIAN SHORTS

(Continued from Page 1)

one instance a leading world distributor seems to value the customer appeal of a series of Canadian shorts.

The first of that series, produced by Associated Screen News, is Sitz Marks the Spot, and deals with the little man in the street as he learns about skiing by experience. The second, now in production, gets its fun out of the same little man on and off horseback and will be released as All Joking Astride. The first one was distributed by Warner Brothers but no deal has been set for the second.

The little man of the series is John Pratt, who was the comedian of Meet the Navy as a screen as well as stage show. Pratt played serious roles in Whispering City and Sins of the Fathers, both Canadian-made movies, then returned to his original art, where he is being directed by Gordon Sparling, this country's best-known picture pilot. Pratt also does the narration while Sparling adds editing to his task.

The ASN-Sparling theatrical shorts are certainly standing up beside the flow of USA-made ones in patron response. Warners also recently released ASN's Spring Comes to Niagara, while Empire-Universal is releasing its Canadian Cameo series.

Nor is ASN the only Canadian producer to find buyers for its product from among the majors. Columbia has purchased several short subjects made by Audio Pictures, which are still to be released, while Universal has acquired distribution rights to the National Film Board's Singing Is Fun and is negotiating for another.

'The Seven Needles' Bought By Columbia

The Seven Needles, an original screenplay by Charles Haas dealing with the world-wide search for hidden Nazi loot, has been acquired by Columbia Pictures as a starring vehicle for William Holden. Marshall Grant will produce under the supervision of S. Sylvan Simon.

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CBC Brief On TV

(Continued from Page 1)

tional radio system apply to television broadcasting just as much as to sound broadcasting."

The brief states that "The same fundamental considerations apply to television as to other forms of broadcasting," then points out that, "If soundly developed in line with Canadian needs and conditions television in the future can undoubtedly greatly stimulate and enrich the national life of Canada. If developed otherwise it may be at least of negative value, and more probably of harmful effect on our social and national life."

It is not impossible, in the face of that, to foresee CBC interest in motion pictures used over TV, since they occupy much of its time now in the USA. Nor is interest in what goes on the theatre screens via television outside the scope of the CBC, as indicated by its desire to develop it "in line with Canadian needs and conditions."

Need Present Powers

As one of its television essentials the brief states: "If private interests are to be licensed to establish a television station, the national system must maintain the needed powers of co-ordinating use of television air channels in the general interest of the public and of developing a nation-wide service."

At present Famous Players Canadian Corporation, our largest theatre circuit, has applied for a broadcasting license and will, if it is granted, operate from the Victoria Theatre, Toronto. What it produces may be projected in theatres as well as broadcast and will attract the professional interest of the CBC.

Dunton said that "a revision of the financial basis of the system is essential even to maintain present broadcasting services and quality." Unless this is done it will be necessary to cut present standards and services drastically. He suggested an annual license fee of $5 instead of $2.50.

Staff Members Study

Announcement of the CBC that five members of its staff will visit New York, Paris and London brings into focus the question of whether that government agency or the National Film Board shall be the leader in Canadian TV development. For months now Sydney Newman, formerly producer of the NFB's series of theatrical shorts, Canada Carries On, has been working with NBC TV in New York and will return when he has completed a year.

The NFB 25,000-word brief submitted to the Royal Commission makes no reference to the CBC but asks consideration "directly in relation to those of any other agencies which may be charged with responsibility for the development of television programs in Canada." It devotes much space to television and treats it as though it belonged naturally in its orbit.

Three of the five CBC men who will visit the capitals to study television technique are engineers and the others are program officials. Their trip was arranged "so that Canada will become abreast of the latest developments in the television field and be ready to proceed with it, if and when funds become available."

School NFB Man

The NFB brief explained that it has assigned Newman, described as "a senior producer," to CBS "in order to bring back to NFB experience in the broadest possible range of the field."

Alphonse Ouimet of Montreal, assistant chief engineer and co-ordinator of television for the CBC, will fly to Italy to attend the international television convention at Milan on September 10-17.

With radio and films merging into television, the CBC and the NFB seem faced with many identical functions. Their relationship to each other must be clarified shortly for the sake of economy and their mutual and separate purposes.

Popkin Cast Stars

Ronald Colman and Celeste Holm will star in Champagne for Caesar, Harry Popkin and George Rostov film for UA.

'Gainesville Circus'

John Derek will star in Columbia's The Gainesville Circus, film based on the internationally-famous, community-owned tent show.

New 20th-Fox Title

My Blue Heaven is Twentieth Century-Fox' new title for Storks Do Not Bring Babies, Technicolor comedy starring Betty Grable and Dan Dailey.

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NFB 'MONOPOLY'

(Continued from Page 1)

enterprise" and it recommended that "for the sake of the still heavily-burdened taxpayer it would do well to think twice before taking over the film business."

The National Film Board, which asked for corporate status so that it could eliminate "certain cumbersome administrative practices which are not adapted to the needs of a creative producing agency," soon found a press defender. The Ottawa Citizen supported its request that it be reshaped into a Crown corporation, praised its accomplishments and concluded with:

"The film board does not seek to monopolize the motion picture industry. On the contrary, its pioneering of techniques and its active assistance have helped private companies get started. As a Crown corporation, it would still be inspected by the auditor-general and supervised by parliament. What the board wants is the legal status and the organizational self-government that would enable it to be of still greater public service."

In 1944, when the NFB had been accused of similar ambitions, John Grierson, its head then, told the annual meeting of the Motion Picture Theatres Association of Canada, that there was nothing in it. "It would be madness to attempt it. It is ridiculous to conceive the government taking over the entertainment field," he declared. "I know of no thoughts or plans whatsoever on the part of the government, now or in the future. We have done much better with a co-operative policy than the industries of those countries where the government has control. That co-operation has also been provided by the United States, the film industry of which has done much to help present Canada from the screen."

Astral HQ Moved

Head office of Astral Films, distributors of Film Classics, has been moved to 277 Victoria St., Toronto, telephone WA. 1821.

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August 27th, 1949

Famous Players Close Deal With Eagle-Lion For British Pix

A deal has just been concluded with Eagle-Lion Films of Canada, Ltd., whereby a group of some of the best British pictures available will be playing Famous Players theatres across the Dominion during the season of '49-50.

In a recent Digest interview with John J. Fitzgibbons, President of Famous Players, Mr. Fitzgibbons advised that while the deal for the exhibition of the British pictures will undoubtedly be of aid in the British financial crisis, this is not the only reason Famous consideration of the Br... product.

"We have selected these Britis... tures for exhibition in our theat... cause they are first-rate and ... the same kind of entertainmen... for our patrons which we find ... pictures produced in Hollywood ... Mr. Fitzgibbons. "Entertainm... still the great necessity" he conti... "for, despite any personal inclinat... which we may have, the public is ... final judge of all pictures and, whethe... we always agree with their opinion or ... not, in the final analysis, they pay at ... boxoffice a... they have the last ... as to w... ether a picture enter... ...iciently as to provide ... at the boxoffice for ... producer, and the ...

"Spring In Park Lane", another award winn... roduced by Herbert ...nd starring ...lding. I de... the ...

AND HERE THEY ARE

...t it is the ...hich inspire ... us to make this deal because we fe... that every picture of quality availa... for distribution in Canada is the k... of a picture which our patrons are ... to see.", Mr. Fitzgibbons a...

(Continued on Page 9)

BOOK NOW

EAGLE-LION

4 WILCOX-NEAGLE PRODUCTIONS

SPRING IN PARK LANE	ANNA NEAGLE MICHAEL WILDING and TOM WALLS	Producer and Director HERBERT WILCOX	Light, romantic comedy with music. The film that became a phenomenon; took over $5 millions at British box-offices alone; swept the 1949 popularity awards, winning best film, best actress, best actor.	
THE COURTNEYS	ANNA NEAGLE MICHAEL WILDING	Producer and Director HERBERT WILCOX	Britain's award-winning team in another romantic hit; with a time-tested group of song and dance successes.	
The Four Mrs. Berestords (Color by Technicolor)	ANNA NEAGLE with HUGH WILLIAMS	Producer and Director HERBERT WILCOX	The first lady of the British screen plays four temporarily forsaken wives.	
MAYTIME IN MAYFAIR (Color by Technicolor)	ANNA NEAGLE MICHAEL WILDING	Producer and Director HERBERT WILCOX	A new light comedy sensation starring the top post-war box-office team.	

15 FILMS FROM LONDON FILMS

THE WINSLOW BOY	ROBERT DONAT CEDRIC HARDWICKE MARGARET LEIGHTON BASIL RADFORD KATHLEEN HARRISON FRANCIS L. SULLIVAN	Produced by Anatole de Grunwald. Directed by Anthony Asquith. From the play by Terence Rattigan.	The most dramatic case of the century—the most human film of the year; from the powerful New York and London stage hit.	
THE CURE FOR LOVE	ROBERT DONAT RENEE ASHERSON	Produced and Directed by Robert Donat. Co-Producer: Albert Fennell. Co-Director: Alexander Shaw.	"Mr. Chips" returns at last in another great characterization—a small town hero.	
Bonnie Prince Charlie (Color by Technicolor)	DAVID NIVEN MARGARET LEIGHTON	Directed by Anthony Kimmins. Screenplay by Clemence Dane.	Spectacular film version of one of the greatest of all romantic adventures. Sure-fire box-office.	
The Small Back Room	DAVID FARRAR KATHLEEN BYRON	Written, Produced and Directed by Michael Powell and Emeric Pressburger.	The "Red Shoes" team turns the best-selling pocket book into a fast, hard-hitting melodrama.	
MARIA CHAPDELAINE	MICHELE MORGAN KIERON MOORE FRANCOISE ROSAY	Produced by Rudolph Cartier. Director: Marc Allegret.	Top budget triple-star production of the great Canadian classic with Hollywood-London-Paris cast.	
THE SMALL VOICE	VALERIE HOBSON JAMES DONALD HAROLD KEEL	Produced by Anthony Havelock-Allan. Directed by Fergus McDonnell.	The star of "Great Expectations" and "Blanche Fury" spends a terrifying week-end. Thriller with strong woman appeal.	
INTERRUPTED JOURNEY	VALERIE HOBSON RICHARD TODD CHRISTINE NORDEN TOM WALLS	Produced by Anthony Havelock-Allan. Director: Daniel Birt.	Fast-moving mystery thriller set on a fast train.	
SAINTS AND SINNERS	KIERON MOORE CHRISTINE NORDEN	Produced and Directed by Leslie Arliss.	A wonderful piece of Irish blarney, beautifully loaded with sentiment and humor.	
FORBIDDEN	DOUGLASS MONTGOMERY HAZEL COURT PATRICIA BURKE	Produced and Directed by George King.	Carnival and medicine-show background. Double triangle. Mystery death. Powerful exploitation title.	
The Last Days of Dolwyn	EDITH EVANS EMLYN WILLIAMS	Produced by Anatole de Grunwald. Written and Directed by Emlyn Williams.	Two of Britain's most famed stage names in a haunting Welsh story of a doomed village.	
A GIRL IN A MILLION	JOAN GREENWOOD RADFORD & WAYNE HUGH WILLIAMS	A Sydney Box Comedy. Francis Searle.	The yackety-yack picture of a gentleman who didn't know when he was well off and a beautiful girl who did.	
NIGHT BEAT	ANNE CRAWFORD MAXWELL REED RONALD HOWARD HECTOR ROSS and CHRISTINE NORDEN	Produced and Directed by Harold Huth	Cops-and-robbers, Scotland Yard style. Fast action and fine cast including Britain's best blonde menace.	
The Angel with the Trumpet	EILEEN HERLIE NORMAN WOOLAND BASIL SYDNEY	Produced by Karl Hartl. Director: Anthony Bushell.	Filmed in Vienna, romantic biography of the musical family of Alt, inventors of the grand piano.	
CHILDREN OF CHANCE	PATRICIA MEDINA YVONNE MITCHELL BARBARA EVEREST	Produced by John Sutro. Director: Luigi Zampa.	Highly-touted new Italian film techniques are at last used for an English-language feature. Story of two unattached girl adventurers by Telini who wrote "To Live in Peace."	
BLACK MAGIC OF BALI	NATIVE SOUTH SEAS CAST	Produced by Dr. Friedrich Dalsheim and Baron Victor von Plessen.	Witchcraft, bronze-skinned beauties and trance-dancers in a primitive corner of Bali never previously filmed.	

— EDITORIAL OPINION —

(Continued from Page 1)

committee "to keep abreast of television developments?" Particularly since it has been established that the CBC, under its powers, claims control over theatre TV.

In his brief to the Royal Commission A. D. Dunton, CBC head, termed the government network "a great national concert hall, theatre, information service, and discussion forum." And how would this "great national theatre," etc. function? Under the interim policy of parliament for TV the CBC would produce programs in Montreal and Toronto "and be distributing them by kinescope recordings to private stations in other areas." These "would be expected" to carry such programs. Imagine the powerful source of programs—or product—when the CBC and the National Film Board join functions, as they must to a considerable extent in the name of economy.

BRITAIN AND THE USA

In Britain the movie industry has found it necessary to battle the nearest agency in the world to our CBC—the British Broadcasting Corporation. The industry won't release films for TV if there is any chance at all of their being reissued. It may even insist, through Equity, on full pay for actors appearing in movie inserts for TV dramas. The battle is still on over there. Only the BBC's budget keeps it from being the movies' greatest competitor.

And what about the USA? In response to a request by the FCC, whose powers are much like those of the Board of Transport Commissioners in Canada, that the motion picture industry outline its needs in the television field, the Society of Motion Picture Engineers replied that theatre TV will try to offer "material paralleling in a general fashion that presented by the legitimate theatre, radio and motion pictures, but adding the important element of immediacy."

Doesn't that sound something like Mr. Dunton's "great national theatre" of the CBC? It appears at this stage that not only does the CBC have control of theatre TV, no matter who produces it, but that it and the NFB will be the theatre's main sources of screen TV fare. Of course, there will be Famous Players, which, going back many years to the history of Paramount and other companies, is again making sure that it will have product for its theatres.

There will be USA TV programs available for Canadian theatres. But, under its powers and in keeping with its desire for programs "soundly developed in line with Canadian needs and conditions," the CBC may tell theatres what they can play and what they can't.

The NFB and the CBC may turn out to be the greatest friends the exhibitor ever had, filling his screens for him and reducing dependence on USA companies. But wouldn't you think Canadian exhibitors would set up a committee to watch developments of their greatest potential competitor since radio?

THE EXHIBITOR IS BEWILDERED

Even in the USA, the source of most of Canada's present screen fare, the exhibitor who doesn't control a TV station or two is appealing to the radio networks. Si Fabian, NY State circuit head, said that "you have to have some guarantee of large-screen programming that will draw" before an investment of $25,000, plus installation charges, is merited. But exhibitors won't order equipment "without assurances of program supply, and the manufacturer is afraid to make sets without those orders."

Fabian wrote to NBC, a radio network, for data on possible program material and a vice-president answered that the company would be glad to quote on "specific programs to fit your specific needs." Such little assurance, reports the Telecasts department of the International Projectionist, is small comfort to any exhibitor with a $25,000 investment.

It is plain to see how dependent Canadian theatres will be on government agencies for TV if it becomes a factor on our screens. The Independent will have to come to those agencies or his biggest competitor, Famous Players.

Wouldn't you think Canadian exhibitors would want to get a study group together? Or even Canadian distributors. They may find one of these days that they are depending on the very people they fear most for screen fare interesting enough to keep people coming to their theatres.

In its reply to the FCC's request for information about the film industry's needs, the Society of Motion Picture Engineers asked allocation of frequency bands for theatre use. This was the third time in five years that such a request was made. Certain channels were set aside in 1944 and in 1947 but these were for experimental use only. In its present statement to the FCC it asked channels for commercial use.

The decision of the FCC will decide the fate of theatre television in the USA. It is quite possible that Canada will have theatre TV and the USA not.

We reiterate—there ought to be a committee to keep score for the Canadian industry in such matters.

— Short Throws —

MICHAEL SADLIER of the Peterborough Summer Theatre has been screen-tested by Renaissance Films for the lead in a new film, on which shooting is scheduled to start next week.

AVAILABILITY of NFB films was brought up at the Royal Commission by Dr. Norman MacKenzie, commissioner and head of the U of BC, who wanted to know where an ordinary citizen could see them. Ross McLean, head of the NFB, admitted that it depended quite often on chance unless one had "a special interest . . . or have a friend who did."

CBC BOARD of Governors should have no "narrow political appointments" made to it, stated the Canadian Association for Adult Education, which asked "critical scrutiny" of those suggested for a place on it. National organizations of different types should be represented on it, particularly those in the fields of labor, business and agriculture. Though it asked for a government TV board on which the CBC would have limited powers, the Association saw no reason for changing its hold on radio.

HAROLD LLOYD'S recent visit to Montreal drew very favorable press comments. The Gazette pointed out that he was in the city as Imperial Potentate of the Ancient Arabic Order of the Nobles of the Mystic Shrine during a continent-wide tour of the 160 Temples of the Shrine, which supports 16 hospitals for crippled children, including Montreal's Shriners' Hospital. The editorial held up the Lloyds (she's the former actress, Mildred Davis) as wonderful examples for Hollywood and the rest of the world.

LACK of money was one of the reasons the NFB could not make a film on community planning, the Royal Commission was told by Richard Davis, president of the Community Planning Association of Canada. He criticized generally the methods of financing the NFB and CBC and said of the former: "Their hearts are right; they are willing to help us all they can but they say they haven't got the money."

KEVIN Fitzgibbons is now Ontario branch manager for Theatre Confections. He was succeeded as Vancouver branch manager by Frank Troy.

BATTLE between the American Federation of Musicians and the American Guild of Variety Artists seems to be heading for a showdown with the strike threatened by James C. Petrillo, head of the former. Jurisdictional controversy, which does not affect Canada, was caused by the AGVA insisting that musicians in vaudeville acts hold its union card and Petrillo in retaliation has ordered all musicians to resign from the AGVA and threatens to pull out on strike orchestras from theatres, night clubs, hotels and taverns.

"A LOT of darned nonsense," was the way 83-year-old William Dudley of the Ottawa Valley described his first visit to a talking picture show. "Nice restful seats, though," he added. Dudley, retired CPR locomotive engineer, admitted that he did not care for pictures and stated that the last film he saw was in 1925, when the motion pictures as yet hadn't acquired a voice and Pola Negri and Rudolph Valentino were at the height of their fame.

Humanitarian

Observanda

A Treat — Flaherty On Flaherty

Recently I listened to as fascinating a biography as I have ever been privileged to hear, Robert Flaherty's short summary of his own life for the British Broadcasting Corporation's Home Service. Much interest was aroused publicly in Flaherty when he visited Canada recently in connection with his newest film, Louisiana Story, and listeners here will find his story, told in his own words, just as enthralling as I did. It will be broadcast soon over the CBC on Gerald Pratley's program, "The Movie Scene" — and don't miss it.

Born in 1884, Flaherty's father was a mining engineer and his boyhood was spent moving from one gold-mining camp to another. Sir William Mackenzie, railroad builder and industrialist, heard that there were iron ore deposits in the sub-Arctic and asked Flaherty to report on them.

On this trip his guide made reference to distant islands which no white man had yet visited — islands with cliffs that looked as if they were bleeding when you scratched them. Flaherty knew that this indicated iron ore and when he returned to Lower Canada Sir William, as excited as he was, commissioned him to return and try for these islands, which had been mapped in the 18th Century by Captain Coates, a shipmaster of the Hudson Bay Company.

The second journey was in 1913 and Sir William said casually to Flaherty: "Why don't you take with you one of those newfangled things called a motion picture camera?" He did and became the first white man to visit the islands, bringing back the required information in literary and celluloid form.

"I got it as far as Toronto," he said, "and then, you can imagine my chagrin, when I stupidly dropped a cigarette on it and 70,000 feet of film went up in smoke. But it was just as well — it was a bad film, the kind of film which would have bored everyone to death except the person who made it. I'd learned to explore, but I hadn't yet learned to reveal."

He recalled the selfless spirit of Nanook and the other Eskimos, tested under the most trying conditions. Nanook died of starvation two years after Flaherty's great film of the Arctic, Nanook of the North, was finished. Such as he, "with less resources than any other people on the earth, are the happiest people I have ever known," was Flaherty's opinion. Sharing was part of the way of life of these Canadians of the farthest north. "It has to be so — an Eskimo on his own would starve. If I went into an Eskimo igloo, whatever food they had was mine. They have no word in their vocabulary for "thank you" — that's something that never arose between us," he explained.

"I often think of the Eskimo after a long journey, starving and with not even oil for his lamp, coming to the white man's storeful of bacon and salt beef and cans of food and tons of flour, and yet the white man won't give him anything unless he has skins. That is something the Eskimo cannot understand."

Flaherty recalled that he had once made a film for the USA Government showing how the coming of the machine had dispossessed farmers and caused unemployment, "so that out of their abundance had come starvation." Nanook's problem was "how to live with nature; ours is how to live with our machines." Nanook and those like him, with fewer advantages and greater difficulties than civilized man, had found the solution to life in their own spirit, retaining the freedom we had lost.

"We have created for ourselves an environment that is difficult for the spirit to come to terms with," he concluded. "Our problems we have not yet solved. Our Odyssey still goes on."

Allied Co-op is in the running for first place in the Beautiful Offices contest. There Ben Freedman will be glad to greet any folks from the trade. The address is 221 Victoria St., opposite the Imperial . . . **I need financing** for my newest invention, a corrugated knee pad for bosses so that their secretaries won't slip off while taking dictation. . . . **Charlie Chaplin** of UA claims that Africa Screams, the new Abbott and Costello film, "is throughout Canada doing more business than outstanding superspecials." Six holdovers in the first eight engagements, he brags.

. . . and Selected Shorts

If you wonder why you haven't encountered the friendly physog of Ken Hanna of late, it's because he has been promoted from the Dundas Square branch of the Imperial Bank to the management of the lively one at Yonge & Millwood. They're bound to like him as well Out There as we did Down Our Way, for he's that kind of a lad.

In his Financial Post "Scratch Pad" column recently Napier Moore recalled that the only time he had met Sir Harry Lauder was as a reporter in Montreal. He interviewed him in his dressing room at the Princess Theatre just after the beloved comedian had received news of his son's death in action. "He was changing his costume and was almost naked, revealing a body like that of a north-country miner — massive torso and short, bandy legs," wrote Moore. "The tears coursed down his cheeks as he talked of his lad. Ten minutes later he was back on the stage, making people laugh."

I was sorry to hear about the passing of Jim Fax, the old-time entertainer, at the age of 97. Not so long ago I spent several hours with him and found him of good memory and thriving wit. The Toronto Daily Star marked his passing with an editorial, which told that 36 members were left in the Old Time Entertainers. In order to belong to it you had to be in the profession prior to 1914. A great old fellow who was a part of the theatre's living background was Jim Fax and I am sorry to see him gone.

There's an echo of the Art Keay case in the Johnny Broderick $500,000 libel suit in NY. Keay, a Toronto detective, was demoted to the beat by the Police Commission for having been too friendly with criminals in spite of his plea that it was only in the course of his work. Now Broderick, whose career as a detective is the subject of a film by RKO, is suing a political opponent because he said that the ex-cop had been to friendly with known criminals while on the Force. Broderick's answer is that part of his job was consorting with the underworld to obtain information. Will the USA courts find acceptable what the Toronto Police Commission did not? We shall see. Meanwhile it looks like a good exploitation point when the picture hits Toronto.

So awesome is the scene as the Royal Commission sits, wrote INS of the Ottawa Journal staff in his "You Want Money For Culture? Tell Mr. Massey About It," that he observed: "Omar Khayyam would fetch up his book of verse and jug of wine and Take Thou the Hell out of there." I enjoyed INS's gentle ribbing of Ross McLean in his report of the latter's RC appearance.

When the Toronto Maple Leafs are out of town a local radio station broadcasts the game from wires received but the fellow who does the chore puts so much drama in it that it sounds real. The other day the Leafs were playing in Buffalo and a wise guy was listening to an eye-witness account over a Buffalo station while having coffee in a cafe. He left in the sixth inning and dropped into another restaurant hangout nearby. There customers were listening to the wire account over the Toronto station, then only up to the fifth inning. The wise guy went to the first cafe, listened to both sides stage hitting sprees, then returned to the second cafe. There he took the usual three-to-one that the batter would get a hit. Batter after batter did. When the inning was over he took his winnings and left. And they still aren't wise to him!

Alan Young, ex-CBC radio star and now a Fox contract player, is appearing in top vaudeville houses, which means a studio buildup . . . **Art Arthur,** exec sec of the Hollywood MPIC, came to Toronto to visit the Ex after the Chi sessions and ran into his colleague of Daily Star days, Gord Sinclair, who promptly wire-recorded an interview for airing . . . **A comment by Disraeli** about marriage was that it destroys one's nerves to be amiable to the same person every day.

CHI CONFERENCE

(Continued from Page 1)

public had been taken. Fred Dillon, secretary of the Canadian Motion Picture Iudustry Council, was present as that body's official representative, as was John J. Fitzgibbons, chairman of the National Committee of Motion Picture Exhibitors Associations of Canada.

Attending the meeting were spokesmen for the Allied States Association of Motion Picture Exhibitors, the Independent Theatre Owners Association, the Metropolitan Motion Picture Theatres Association, the Motion Picture Association of America, the Motion Picture Industry Council, including producers, talent guilds and crafts; the Pacific Coast Conference of Independent Theatre Owners, the Society of Independent Motion Picture Producers and the Theatre Owners of America.

Pledges Co-operation

Fitzgibbons told the meeting, presided over by Ned E. Depinet of RKO, that the Canadian industry would stay close to the Chicago developments with a view to effecting them here where practicable. Dillon did not speak but, because he was present in the capacity of observer only, was privileged to sit in on his own choice of committees. He will make known his observations at a forthcoming meeting of the CMPIC.

It was reported from Chicago that Francis S. Harmon, vice-president of the Motion Picture Association of America and one of those responsible for the Chicago Conference, may speak at the annual meeting of the National Committee of Motion Picture Exhibitors Associations of Canada, to be held soon.

Five committees were established by the Conference, the first to study matters relative to general public relations, the second public relations as it affects the boxoffice, the third intra-industry relations, the fourth public relations as it bears on taxes and legislation, and the fifth to look into basic research as applicable to a public relations program.

Committee Formed

A Conference Committee of the Motion Picture Industry emerged as the continuing link between the groups represented at the Chicago meeting and the establishment of a permanent organization to implement the decisions reached there. Depinet, its chairman, announced that it would meet in Washington in November.

In Washington the Conference Committee will receive reports from the constituent groups advising whether the respective boards of directors have approved the resolutions adopted in Chicago. If approval is unanimous plans for a permanent organization will be proceeded with. There are eleven members of this committee, each representing a different organization, not one of which has a Canadian branch—unless Depinet is an exception as the representative of RKO. Abel Green of Variety represents the Trade Press publishers, although neither of the Canadian publications was invited to the Conference.

In the meanwhile, members of the Conference Committee unanimously agreed to hold themselves in readiness, individually, to assist, when called upon, the various exhibitor groups in every practicable way through talks or personal conferences in explaining the basic objectives of the All-Industry setup.

Pass Resolutions

The Chicago meeting, held in the Drake Hotel, heard Eric Johnston, MPAA president, say that "We are here to find new ways of strengthening our relations with one another and with the public, of attracting new and larger audiences in our theatres and expanding and amplifying the fruitful mission of the motion picture in promoting peace and understanding among peoples everywhere." The industry needed internal peace, he stated, for it had become "a lawyers' paradise."

A resolution passed unanimously pledged the industry to safeguard the freedom and accept the responsibility of the film in the interests of the free peoples of the world.

The work of the Motion Picture Industry Council of Hollywood came in for particular approval, as shown by this resolution: "The General Public Relations Committee has heard with enormous interest and gratification the programs and accomplishments and plans of the MPIC. It warmly endorses the activities of this group and recommends to the attention of the entire Conference that we implement and support the MPIC's work to the fullest possible extent."

SAYS FOX-ODEON DEAL NOT DEAD

The 20th Century-Fox negotiations with J. Arthur Rank for a 50 per cent interest in Odeon of Canada may yet be concluded successfully. In an interview with Spyros Skouras, who just returned to the USA, Variety, the trade paper, reports from New York:

"Skouras declined to discuss the two subjects which have received most emphasis recently — Government-enforced divorcement and 20th's attempt to buy a 50% interest in J. Arthur Rank's Odeon circuit in Canada.

"The two are directly linked, since 20th will need theatre earnings from whatever source possible if it is forced to divest itself of its theatre holdings in the US. Skouras said the deal with Rank is cold at this time but could not divulge the reasons why it had fallen through. He intimated, however, that 20th has not given up completely on the plan, declaring the deal 'might happen some time'."

ONE-MAN BOOTH LAW IN ALBERTA

By an Order-in-Council dated August 29, 1949, the recommendation of the five-man board appointed by the Alberta Government and headed by Justice C. C. McLaurin — "That only one projectionist is required in Alberta Theatres" — has become part of the Amusements Act. The new regulation applies only to Calgary, Edmonton, Medicine Hat and Lethbridge, where previously the law had demanded that two projectionists be on duty. Situations in smaller communities are unaffected, the Act requiring only one man holding at least a third class projectionist license in the booth.

In its Bulletin explaining the Order-in-Council, the Alberta Theatres Association thanked Jas. O'Connell, manager of Fox West Coast Theatres, Spokane, Wash.; P. W. Mahon of Prince Albert, for many years president of the Saskatchewan Motion Picture Exhibitors Association; and Dan Boyle of Macleod. They all had appeared as witnesses in Calgary before the five-man board.

Added to 'Mr. Music'

Charles Coburn has been signed by Paramount for a starring role with Bing Crosby in Mr. Music.

Cast Being Picked For New MGM Film

Carey Wilson, the producer and William Wellman, the director, are rapidly rounding out the cast for MGM's You're Only Young Twice, based on the classic stories of the Lawrenceville School by Owen Johnson. Already signed are Dean Stockwell, who will portray the immortal Dink Stover; Darryl Hickman, Scotty Beckett, Alan Dinehart III, Michael Kirby and Donn Gift, whose portrayal of the crippled boy, Fodderwing, in The Yearling, won him plaudits from all critics.

MORE PIX HOUSES

(Continued from Page 1)

atres which made their debut two were in locations that had previously had none and a drive-in opened in an area formerly devoid of that form of exhibition.

Openings included:

Vancouver. The 840-seat Fraser Theatre built by Suburban Theatres Limited, an Odeon affiliate, to replace the old Fraser at the same location.

Malartic, Que. J. L. E. Berthiaume and J. L. Chartier's 350-seat Royal.

Antler, Sask. G. R. Summerfeldt's 282-seat, community-financed Memorial. First here.

Rocanville, Sask. L. Bradley's 350-seat Rocanville. First here.

Cornwall, Ont. Jerry Campbell of Moonlight Theatres Limited has opened the first drive-in in this section of the province. Name is Cornwall Drive-in.

In work is:

Englehart, Ont. D. Korman's 350-seat house.

Planned is:

Sarnia, Ont. A drive-in is projected by the Ochs Management Company, with work scheduled to start this Fall.

Freeman To Produce

Everett Freeman will produce his own original, Martinique, for Warners.

Cast In 'The Men'

Teresa Wright will have the feminine lead opposite Marlon Brando in Stanley Kramer's The Men, which United Artists will release.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 14, No. 35 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

The Fountainhead

with Gary Cooper, Patricia Neal, Raymond Massey.

Warners 114 Mins.

UNUSUAL STORY BASIS MAKES THIS ONE SOMETHING OF A PROBLEM. BOOK'S WIDE READING AUDIENCE MAY PROVE A MOOT BOXOFFICE FACTOR. IMPRESSIVELY DIRECTED. PERVADED WITH AN UNREAL QUALITY, LENGTHY SPEECHES.

For near on to two hours the principals engaged in acting out this film version of Ayn Rand's novel are given to lengthy conversations about the integrity of architects and their individuality in designing modern structures.

As an architect with radical ideas in design Gary Cooper after his graduation from college is fighting a lost cause for his own endeavors. His first commission, a bank, fizzles out when a change in a design is suggested. He refuses to conform. Rather than sacrifice his integrity he gives up his office, goes to work in a granite quarry. There he meets Patricia Neal, daughter of a famous architect, a columnist on Raymond Massey's paper. They have a brief, vivid affair after which Ray Collins commissions Cooper to design a modern apartment structure with no interference. It is done, proves a sensation, arouses the ire of Massey. Cooper again meets Miss Neal who tries to convince him of his battle for a cause seemed doomed. He refuses. Later she marries Massey.

On their return from a wedding trip Massey engages Cooper, who by this time has made a name for himself, to design a country home.

The incident of the housing project blast develops about this time and when Cooper is brought to trial Massey backs him to the detriment of his publishing enterprise. At length he is forced to take a reverse stand, smear Cooper.

Cooper wins out. Collins again engages him to re-fashion the housing project. Massey in a last living act gives Cooper a contract to draw up plans for the "Wynand" building and knowing his wife's feeling for him, commits suicide. The ending has the building well on its way with Miss Neal ascending skywards in an elevator to the waiting Cooper.

CAST: Gary Cooper, Patricia Neal, Raymond Massey, Kent Smith, Robert Douglas, Henry Hull, Ray Collins.

CREDITS: Producer, Henry Blanke; Director, King Vidor; Screenplay, Ayn Rand; From her novel, "The Fountainhead".

DIRECTION: Impressive.

PHOTOGRAPHY: Good.

Rope of Sand

with Burt Lancaster, Paul Henreid Claude Rains, Corinne Calvet.

Paramount 104 Mins.

STRONGLY FLAVORED WITH HEAVY DRAMATIC TONES, THIS ONE HAS A READILY APPARENT EXPLOITABILITY. INTRODUCES CORINNE CALVET. ADULT FARE.

Strongly flavored with heavy dramatic tones which maintain a grim hold on the story unfoldment, this tale of the diamond industry in South Africa has readily apparent indications for exploitability.

As head of the police group patrolling a restricted diamond territory, Paul Henreid is a vicious, sadistic, scheming operator who is constantly referred to by other characters as a pig. A few years before the story opens, Henreid caught Burt Lancaster in the forbidden area. Lancaster, a hunting guide, went after a customer who was infected with the diamond fever and proximity to the forbidden land drew him past the barricade and led him to the discovery of the stones in their natural state. The hunter died. Lancaster, picked up, was beaten and tortured by Henreid, finally sent from the country. He has returned, now, and seeks the stones.

Miss Calvet is engaged by Claude Rains to lure Lancaster into revealing the whereabouts of the diamonds. She falls in love with him. Lancaster loses at poker to Henreid. When he discovers the cards were marked, he embarrasses Henreid in his own home.

Lancaster plots to go after the stones using Miss Calvet as a ruse. He tricks Henreid into going out into the desert in a half track. They have their brawl. Lancaster gets the diamonds after striking a deal with Rains. Miss Calvet meanwhile has been arrested for the death of Sam Jaffe, a doctor, killed by Henreid. In Rains' office Henreid is shot and killed by Lancaster. Rains covers this killing, making it seem a suicide. With Miss Calvet cleared, Lancaster and the girl sail from Diamantesberg distributing stones to Peter Lorre and Kenny Washington.

CAST: Burt Lancaster, Paul Henreid, Corinne Calvet, Claude Rains, Peter Lorre, Sam Jaffe, John Bromfield, Mike Mazurki, Kenny Washington.

CREDITS: Producer, Hal B. Wallis; Director, William Dieterle; Story and screenplay, Walter Doniger; Photography, Charles B. Long, Jr.

DIRECTION: Effective.

PHOTOGRAPHY: Fine.

Anna Lucasta

with Paulette Goddard, William Bishop, Oscar Homolka

Columbia 86 Mins.

ONE OF THE SUPERIOR DRAMATIC ENTERTAINMENTS OF THE PAST HALF-DOZEN MONTHS. UNIFORMLY WELL PLAYED BY FINE CAST. ADULT FARE.

Maintaining a constant and commendable level of dramatic intensity and concern with its characters, their surroundings, thinking processes and problems stemming from family confusion and hatreds with glib reality and mature understanding, Philip Yordan's stage play emerges a superior dramatic entertainment.

Screenplay cryptically displays the humanity, selfishness, connivery, scheming and suchlike frailties of a family of impoverished Pennsylvania Poles stirred into action by the lure of $4,000.

The money will come with William Bishop, son of an old friend, now living in the South, who came over on the same ship from the old country with Oscar Homolka and Lisa Golm. Bishop will require a wife to take up work on a nearby farm property which his father has given him. The Lucastas cannot think of anyone in the immediate neighborhood until it is suggested that the wayward member of the family, Paulette Goddard, who was thrown out of the house by her father three years ago, would be a smart proposition to separate Bishop from his money. Homolka objects, having no use for Miss Goddard.

A few blows from son-in-law Broderick Crawford inspires Homolka to go to a Brooklyn waterfront dive and find his daughter. He brings her back via a ruse and she soon meets up with Bishop. He's an alert college man and she would rather be left alone. However, they come to understand each other, plan a new life and in short order marry. Homolka creates a situation that drives the girl from his house on her wedding day.

Later, when she and Ireland have reached a bad end, Bishop seeks her in the dive in Brooklyn. Eventually he finds her to the ultimate triumph of their love over sordid barriers.

CAST: Paulette Goddard, William Bishop, Oscar Homolka, John Ireland, Broderick Crawford, Will Geer, Gale Page, Mary Wicks.

CRDITS: A Security Pictures Prod.: Producer, Philip Yordan; Director, Irving Rapper; Screenplay, Philip Yordan, Arthur Laurents; Based upon the play by Philip Yordan.

DIRECTION: Well Done.

PHOTOGRAPHY: Good.

Not Wanted

with Sally Forrest, Keefe Brasselle, Leo Penn.

Astral Films 94 Mins.

SOUND PRODUCTION JOB, ABLY PLAYED. STORY DEALING WITH UNWED MOTHERS SHOULD HAVE WIDE APPEAL FOR WOMEN. HAS HONESTY, SINCERITY.

Inclining to be on the overlong side but nonetheless a sound production job, ably performed and developed along story lines that hold attention, Not Wanted, produced by Ida Lupino and Anson Bond should prove itself a strong feminine audience element at which to aim a campaign.

It is a leisurely paced task of direction that was turned in by Elmer Clifton. The script moves slowly for the most part. If the basic purpose of the production was to delineate the trials and heartaches of headstrong emotions and their ultimate penalties, then the film accomplishes its purpose creditably.

Sally Forrest plays a youngster who falls in love with a musician, Leo Penn. She is unworldly, succumbs to him just before he leaves town for Capitol City. Later she follows him and he brushes her off convincing her that his work comes first.

On her bus ride to Capitol City Miss Forrest met Keefe Brasselle, a veteran who has charge of a gas station. Rejected by Penn, Miss Forrest is given a job at the gas station. Brasselle grows fond of her. When Miss Forrest learns she's pregnant she runs off, ultimately finding refuge and care at The Haven, a refuge for unwed mothers-to-be. When her baby is born she gives it away for adoption. Meanwhile Brasselle has found her and learned of her problem.

After leaving The Haven Miss Forrest feels the pangs of unrequited motherhood. This leads her to pick up a child from its carriage and walk off. She is arrested for kidnapping but when her case is up for arraignment she is let off by a comprehending mother. As she leaves the DA's office Brasselle is on hand. She runs off. He pursues her and being handicapped by an artificial leg—a war injury—he slips and falls. Considerably touched, Miss Forrest goes to him.

CAST: Sally Forrest, Keefe Brasselle, Leo Penn, Dorothy Adams, Wheaton Chambers, Rita Lupino, Audrey Farr, Carole Donne, Ruth Clifford, Ruthelma Stevens, Virginia Mullin.

CREDITS: An Emerald Production; Produced by Ida Lupino, Anson Bond; Production supervisor, Collier Young; Original story, Paul Jarrico, Malvin Wald; Screenplay, Paul Jarrico, Ida Lupino; Photography, Henry Freulich.

DIRECTION: Sound.

PHOTOGRAPHY: Average.

"Jolson Sings Again as good as

Columbia Pictures can extraordinary quotation. again and again by the which is taxing the cap in which

is at least twice "The Jolson Story"

—New York Times, August 18th

add nothing to this
It is being repeated
press, and the public,
acities of the theatres
it plays.

Johnston Backs Censor Fight

As the lines of battle between film censorship and producers become clearer in the USA a dispute in Ontario twisted away from the direction of the courts when disapproval of Sins of the Fathers was withdrawn by the Health League of Canada. Sins of the Fathers, made by Canadian Motion Picture Productions and being handled by Maynard Films, was shelved by the censor for the official reason that the print being exhibited was not the one which had received the Board's approval.

In the meantime another sex hygiene film, Mom and Dad, is still banned by the censor. After a couple of years of exhibition the Ontario censor, under pressure from the Health League, ordered Mom and Dad withdrawn. Whether Hygienic Productions, its Canadian distributor, will fight the censor in the courts is not known.

In the USA Eric Johnston, head of the Motion Picture Association of America, came out with a statement in support of Louis de Rochemont, whose Lost Boundaries has been banned from exhibition in Memphis and Atlanta.

"I can't speak for the entire motion-picture industry," Johnston stated, "but as for myself, I have persistently fought against censorship of the screen. I am in complete accord with you that the motion picture as a great medium of communication is entitled to the same rights of freedom of expression as press and radio."

Johnston added that "I have instructed our attorneys to cooperate in any way they can."

Canada has eight censorship boards for ten provinces and may have a ninth if Newfoundland decides to have its own. The overabundance of censors in this country is indicated by the fact that the USA, with 13 times our population, has six censorship boards in 48 states. Censorship is costly — and unnecessary to its present extent, some say — to the Canadian motion picture industry.

An article in the Montreal Standard provides a close look at Quebec's censorship, considered to be the toughest in the country. Said Alex Gagnon, chairman of the six-panel board: "All cuts from the films are made at the censor office and the cuts are kept there. If the distributor wants to get the parts of film which are deleted he can have them; but he will also get back the whole film, without it being given the approval of the Board."

"We can't lay down a rigid set of rules governing censorship," said one member.

ECHOES and REFLECTIONS

Canada's War Should Be Filmed

(From the Evening Citizen, Ottawa)

The Italian film Paisan, exhibited at a local theatre, showed with a fine artistic integrity the impact of the war on individual American soldiers and Italian civilians. None of the tragedy or comedy was forced, none had a specific box office appeal. Everyday happenings were given dramatic value, and the film was so real that it might have been a documentary.

The National Film Board could attempt a similar picture. The Board is understood to have such a film in mind, but the question of timing is important. It would have to be distributed on a commercial, world-wide basis if it is to pay expenses. Maximum distribution would be needed, for the film would be costly. A straight documentary would be insufficient. A film of Canadian troops overseas, to be interesting, would have to take story, rather than newsreel form, and would have to go full length. Judging from the success of films such as Paisan and The Open City, also produced in Italy, the present time should be as ripe as any.

Canada has recorded its efforts in war in only one major film. Lest We Forget, produced in 1934. The film is scarcely remembered today. Since then, however, the Canadian film industry, both government and private, has made notable progress. The National Film Board, whose documentaries have won merited applause in many countries, is quite capable of producing a full-length war film telling the story of the recent conflict not only in Canadian, but in human terms. It should be encouraged to do so.

Dermagraph Girl In Warners' 'The Cage'

Claudia Cauldwell, New York actress and Miss Dermagraph of 1949, has been cast in Warner Brothers' The Cage.

The actress was awarded the role on the strength of her performance in a minor part in Beyond the Forest.

Her Miss Dermagraph title is the result of an unusual quality of the skin which permits "writing" on it, leaving the inscription plainly visible for long after.

Horizon Sets Stars

Walter Huston and Montgomery Clift will star in Reminiscenses of a Cowboy, Horizon Pictures' next production for Columbia, which John Huston will direct.

Luther Adler Cast In 'The Big Fall'

Luther Adler, prominent stage, screen and radio actor, last seen as Edward G. Robinson's eldest son in Twentieth Century-Fox' House of Strangers, has been named by the studio to an important role in The Big Fall, an action drama.

Jean Negulesco will direct the pictorial version of Ernest Hemingway's famous horse-racing story which goes into production shortly with French actress Micheline Prelle and John Garfield in leading roles.

Para Men Honor Oscar Morgan

Oscar A. Morgan, general sales manager of shorts and news for Paramount, was guest of honor at a recent luncheon at Sardi's in New York given by members of the Paramount organization. Occasion was his 35th anniversary with the company.

Gordon Lightstone, Paramount's Canadian general manager, was among those who attended the function. Guests included industry leaders, trade paper publishers, columnists and reporters.

Morgan, who is well known and highly regarded in Canada because of his yearly visits to his summer home at Gananoque, Ontario, is a native of Scranton, Pennsylvania, and started with Paramount in 1914 as manager of the Paramount Theatre in Newark, NJ. He then became editor of Paramount Pep, home office house organ, following which he was made assistant to Emil Shauer, who was at that time in charge of the company's foreign department.

Morgan has the distinction of being a booker and buyer for the first Paramount Theatres, working under Harold B. Franklin. This stint was followed by extensive work in the field, including posts at the Dallas branch, and also at Kansas City and Philadelphia, where he was branch manager. After the Philadelphia assignment, he was made district manager in the Southeast, and in 1939 was made Southern Division sales manager. Morgan was elevated to the position of general sales manager of short subjects and Paramount News in 1941, a position he has held ever since that time.

Morgan also was responsible for the acceptance of the government of film for shipment by Parcel Post. This occurred while Morgan was acting as Washington branch manager during World War I, and express and trucking facilities were overloaded with war goods. During World War II, he contributed much time and effort to the industry's War Activities Committee, in which he was chairman of the Newsreel Committee.

Films Named In Fox Sales Drive

Several important reissues and ten of 20th Century-Fox' top pictures of the year will be released during the Canadian Branch Managers' Testimonial Drive, which got under way recently as part of a campaign that covered the whole domestic market. The Testimonial will run until December 31st.

Pictures to be released during the four-month period are:

September — Slattery's Hurricane, starring Richard Widmark, Linda Darnell and Veronica Lake; Come to the Stable, starring Loretta Young and Celeste Holm; and I Was a Male War Bride, starring Cary Grant and Ann Sheridan.

October — Father Was a Fullback, starring Fred MacMurray and Maureen O'Hara; State Fair, in Technicolor, starring Dana Andrews, Jeanne Crain, Dick Haymes, Vivian Blaine and Charles Winninger; and Everybody Does It, starring Linda Darnell, Paul Douglas and Celeste Holm.

November — Thieves Highway, starring Richard Conte, Valentina Cortesa and Lee J. Cobb; My Gal Sal, in Technicolor, starring Rita Hayworth, Victor Mature, Phil Silvers and John Sutton; and Oh, You Beautiful Doll, in Technicolor, starring June Haver and Mark Stevens.

December—Three Came Home, starring Claudette Colbert; and Prince of Foxes, starring Tyrone Power, Orson Welles and Wanda Hendrix.

World premiere of Darryl F. Zanuck's Pinky, starring Jeanne Crain, Ethel Barrymore, Ethel Waters and William Lundigan will be held during the Testimonial. The Nat Holt production, tentatively titled Man of the Plains, will also be released in this period.

the Trade Press Raves!

"Superior western, crammed with stirring action and a fine quality of suspense."
...FILM DAILY

"Good entry to win in the field of deluxe westerns."
HOLLYWOOD REPORTER

"Richly stocked with ingredients that have become sure-fire box office."
...MOTION PICTURE DAILY

"Big-scale western should prove rewarding at the box office. Jammed with action, good box-office names, and deft performances."
...SHOWMEN'S TRADE REVIEW

"Rates close to the top. Exciting, beautifully acted film. Beautiful backgrounds and authentic western atmosphere. Terrific scene of hundreds of stampeded cattle going over cliff."
...INDEPENDENT FILM JOURNAL

"Big scale. Will stack up well in outdoor competition. Rough-riding, gun-slinging western. Interesting fare throughout."
...BOX OFFICE DIGEST

Produced by JOHN C. CHAMPION and BLAKE EDWARDS · Under the Personal Supervision of SCOTT R. DUNLAP
Directed by Lesley Selander · Screenplay by John C. Champion and Blake Edwards

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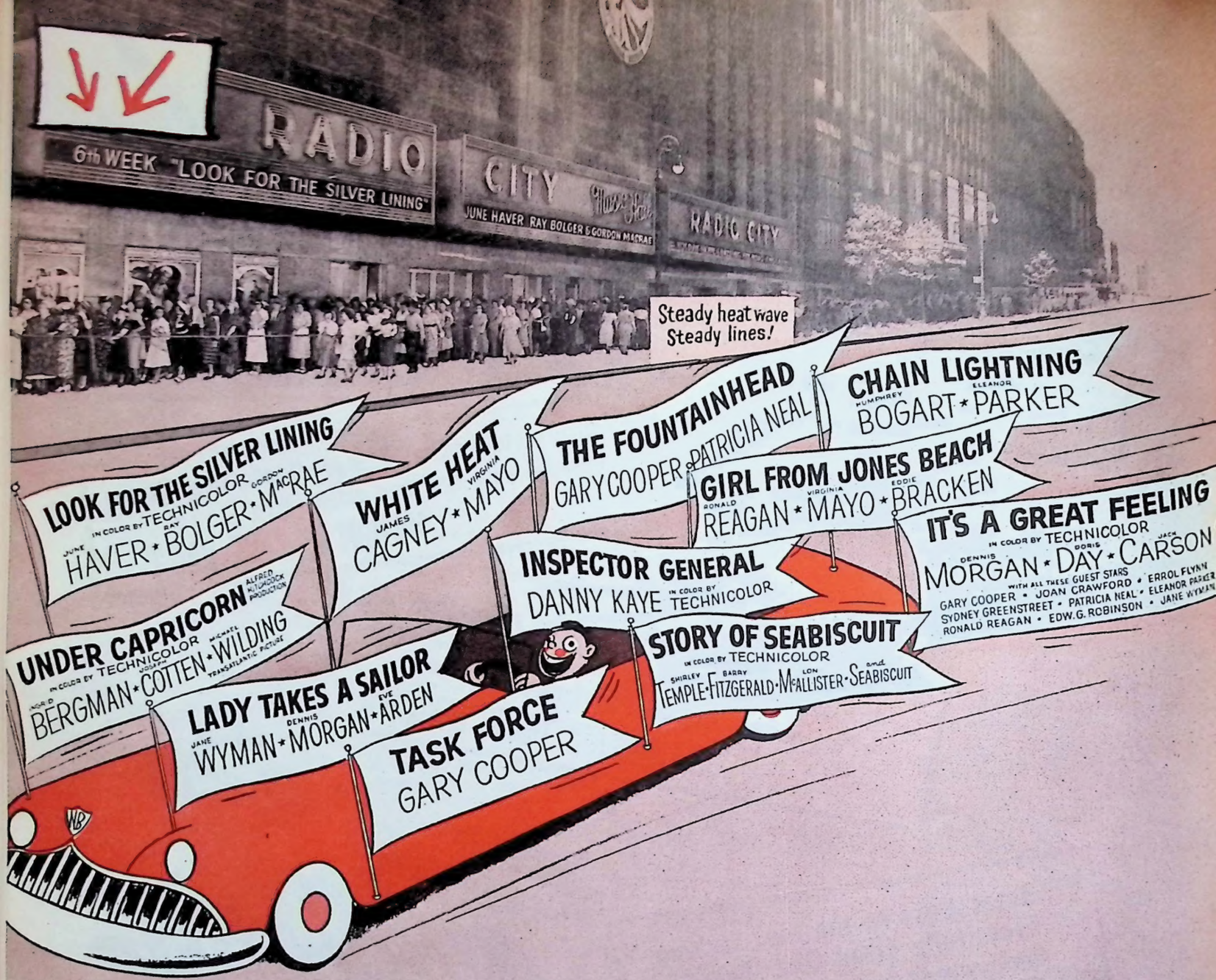
RADIO
6th WEEK "LOOK FOR THE SILVER LINING"
CITY
JUNE HAVER RAY BOLGER & GORDON MACRAE
RADIO CITY
Steady heat wave
Steady lines!
LOOK FOR THE SILVER LINING
IN COLOR BY TECHNICOLOR
JUNE HAVER • RAY BOLGER • GORDON MacRAE
WHITE HEAT
JAMES CAGNEY • VIRGINIA MAYO
THE FOUNTAINHEAD
GARY COOPER • PATRICIA NEAL
CHAIN LIGHTNING
HUMPHREY BOGART • ELEANOR PARKER
GIRL FROM JONES BEACH
RONALD REAGAN • VIRGINIA MAYO • EDDIE BRACKEN
IT'S A GREAT FEELING
IN COLOR BY TECHNICOLOR
DENNIS MORGAN • DORIS DAY • JACK CARSON
WITH ALL THESE GUEST STARS
GARY COOPER • JOAN CRAWFORD • ERROL FLYNN
SYDNEY GREENSTREET • PATRICIA NEAL • ELEANOR PARKER
RONALD REAGAN • EDW. G. ROBINSON • JANE WYMAN
INSPECTOR GENERAL
DANNY KAYE IN COLOR BY TECHNICOLOR
UNDER CAPRICORN
ALFRED HITCHCOCK PRODUCTION
IN COLOR BY TECHNICOLOR
INGRID BERGMAN • JOSEPH COTTEN • MICHAEL WILDING
TRANSATLANTIC PICTURE
STORY OF SEABISCUIT
IN COLOR BY TECHNICOLOR
SHIRLEY TEMPLE • BARRY FITZGERALD • LON McALLISTER • and SEABISCUIT
LADY TAKES A SAILOR
JANE WYMAN • DENNIS MORGAN • EVE ARDEN
TASK FORCE
GARY COOPER

Mr. Warner Exhibitor is geared to GO as never before!